

Summer Gossip from STAGELAND

JUST about now, as one after another the American managers are coming home from their summer trips in search of winter novelties, theatrical interest seems to center in next season's imported plays, and players, rather more than in the home product. Most interesting of all, perhaps, because both play and player are new to American audiences is the Shubert's plan to bring over Miss Lena Ashwell and "The Shulamite." "The Shulamite" has been one of the genuine sensations of the London season, and after "The House in Order," which John Drew is to play here next winter, and which seems to have been the season's hit over yonder, one of the big successes.

Miss Ashwell, who has long been so popular in London that no American manager has been able to get her to tempt the fates on this side is more frequently compared to Duse than to any one else. Charles Dux, dramatic editor of the New York Evening World, writes from London of her and her play: "The Shulamite" is making a great noise here, and if I am not mistaken it will make even more in America when Miss Lena Ashwell—herself as unusual as the play—takes it there in the autumn. It all depends upon whether you will snuggle up to a play that sends cold chills down your back.

"It is Miss Ashwell most of all who prepares you for the worst. She will be a revelation of quiet emotional power to New Yorkers, after the violent hysteria and lachrymose whinnings with which our emotional ladies have so lavishly provided us season in and season out.

"Miss Ashwell is quite another sort. She fairly makes you ache with suspense as the climaxes impend. In some respects she is like Mme. Duse. She has the same bitter mouth, a face that reflects the sorrow of the part without the aid of pasty make-up and the same curious effect of not seeming to act at all, but just allowing you to see what she is feeling and suffering. Her voice is a strange and at times rather monotonous rise and fall—a minor wail—but it is suited to a play that for two acts is as grim as the South African veldt of twenty-five years ago."

Pleasant prospect that, eh? Reminds one of somebody's remark about Mrs. Fiske's "Tess" some years ago: "The nerve of people, asking a fellow to give up two dollars real money, to sit for two hours and be harrowed! You don't catch this child doing that again—but say, wasn't it great?"

One rather wonders how Mrs. Pat Campbell—who is also coming over under the Shubert management, ever let a play of that sort get past her. It sounds as if it were right in her line—and Mrs. Pat has been suffering for such an one this season. She has had rather hard luck. "The Whirlwind," in which she played early in the London season, described as "Mrs. Pat Campbell's shockingly unpleasant play"—was withdrawn in favor of "The Macleans of Bairness." Shockingly unpleasant plays are generally so well advertised as to be, from the box office point of view, brilliant successes. "The Whirlwind" seems to have been the exception—in London, which is no sign that it would be here. "The Macleans of Bairness" does not seem to have had even the virtue of shocking unpleasantness. It was simply tiresome. Mrs. Pat played the part of a very mournful, not to say moonful, heroine, who, when about to be married to the head of the clan Maclean, is fain to confess that the much-boomed and over-didolized Bonnie Prince Charlie some time ago seduced her and then laughed at her, telling her that it is an honor over which all his other victims had rejoiced. In the passages affording her any opportunity, Mrs. Campbell rose nobly to it, but the character of the whole weighed her down, and after a short, inglorious run the piece was withdrawn.

The Shuberts announce that she will begin her American tour in the middle of October at Newark, but they don't announce what play. They do say, however, that they have secured American rights to Sardou's new play, "La Pluie," and propose to give it an elaborate production during the coming season. It was "La Pluie," you know, that Brady wanted for Grace George, but when Grace was made so that said that if the play was made so that American audiences would take it all the drama would have to be taken out of it, and if it was played without being changed somebody would be arrested.

That sounds rather like Mrs. Pat. But discouraging news comes from London on that subject, too. Rejane has just been giving "La Pluie" its English premiere, and a respondent says of it: "Although La Rejane was at her Re-

janest, and although the piece was the work of the skillful Papa Sardou, it came out somewhat uninteresting and, to our insular thinking, not so pure as puerile. Helas!"

E. S. Willard is coming over—opens in Montreal October 1, and will get down here in time—and, glory be! there's nothing shockingly unpleasant about him, and nothing puerile, either. And even if there were about him, there isn't about dear old Colonel Newcome, so there is at least one sweet, wholesome character to be played by one strong, finished actor. It is said that Willard has been so busy with his preparations for his American trip with "Colonel Newcome," which has been Beerbohm Tree's great English success this season, that he has had no time for a vacation. He had promised himself a restfully idle summer, and has had a very busy one. However, as a result, he promises the public a handsome and elaborate production, and a company necessarily the largest he has had in many years. He has made a number of special engagements to augment the company already under contract, and he will also bring over with him a choir of Charter House boys.

The most promising purely American production—American play, American players, American playwright, American managers—is the new Klein play, "The Daughters of Men," to be produced in September by Henry H. Harris. A new play by the man who wrote

of a percentage of the gross receipts to the Authors' Society has been grafted into the laws of France, and I am told that when Barnum & Bailey's circus appeared in France it was obliged to pay this customary percentage to the society. Talk about American theatrical trusts! Compared to conditions in Europe the American syndicate is a "Kinderdarm of Innocence."

Mr. Klaw also says that one of the most thoroughly satisfactory trusts he has yet encountered—satisfactory to itself, that is—was in Old England, and that that trust's name was George Bernard Shaw. Presently it transpired (its reports leave to say) that Mr. Klaw had been led to form his opinion of George by reason of the latter's tenacity as to terms.

Not in spite of all this Mr. Klaw is looking forward with peaceful enthusiasm to starting off a Forbes Robertson

new George Edwardes production. But now they say that she will be back shortly to begin rehearsals at the old stand. Query: Has Marie come to terms, or has Joe?

Here is something that promises well for the patrons of, presumably, the Academy, next season: "In the staging of 'Wild Nell,' Charles E. Blaney expects to present a unique stage effect. This will be the first time that a great blizzard scene has ever

Jungle," and that Margaret Mayo and Upton Sinclair are doing the dramatizing. There is a good deal of curiosity as to how they will make the fearful things told of in the book fit to present on the stage. Canned "chicken" and sausages, especially such as those produced in Packingtown, hardly lend themselves to stage presentation, and some of the human products, as exposed in Mr. Sinclair's book, are not much more savory than the canned products.

To go a bit farther West—Florence Roberts, long popular on the coast, seems to have definitely "arrived" on Broadway, where she made a personal hit, though her play, "The Strength of the Weak," by Charlotte Thompson, was not very well received. It is now announced that Miss Roberts will be seen in "Glacé" next season. She has played it before—out West; gave the first English production of the D'Amunzio play in San Francisco in 1904, while Duse is the only other actress who has ever played it in this country. Meanwhile, though "The Strength of the Weak" was not very favorably noticed, all sorts of new plays by Charlotte Thompson are being announced on the strength of that. (No; not guilty! though it took great self-control to refrain from that pun.) One of these, "The Duke and the Dancer," has just been tried out at Hartford, Conn., by the Hunter-Bradford players, with Julia Dean in the leading part. Which goes to show that the American manager is not as shy where the American playwright is concerned as the pessimist would have one believe. In fact, the hope that springs eternal in the managerial breast seems in the present failure of the play crop ready to try out most anything.

After keeping Broadway in suspense all the time he was abroad as to whom he was going to bring home as his leading woman, Lew Fields has gone and engaged Edna Wallace Hopper for that position. And she hasn't any foreign labels about her at all. It is said to accept the position she had to cancel a forty weeks' vaudeville tour for which she was already booked next season. Mrs. Hopper, after playing one season with Lew Fields, is to be "starred" under the Shubert management in a new musical comedy which will be the work of two well-known New York authors.

Joe Weber—the mention of Fields always brings Weber to mind—has landed William Morris in his net and proposes to star him in "The Strenuous Life" next season. Among other things who have been engaged to support Morris are Annie Yeomans and Scott Cooper.

And, by the way, after all the talk, it is now said that Marie Dressler will be a member of Joe Weber's company next season as per usual. She is now in Europe, and they did say she meant to break her contract with Joe and stay there to take a leading part in a

George Cohan, by the way, has been heard lamenting that he didn't see how the Chicago bad meat proposition was to be dramatized. George had better keep his hands off. He'd better hear that Lulu Glaser, one of the aforesaid "horses" that run in his stable, has acquired the dramatic rights to "The

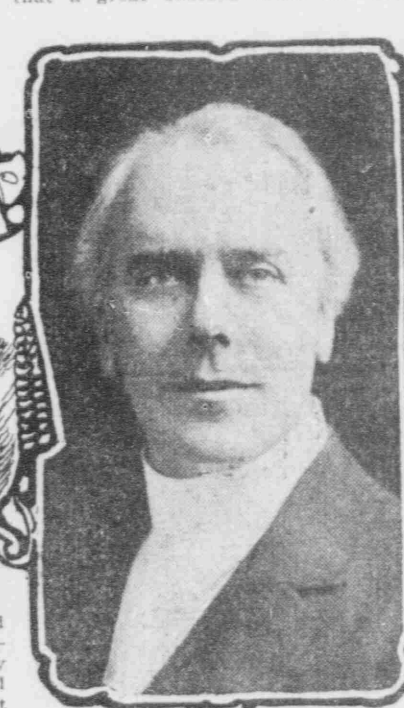


EFFIE SHANNON,
Who Is to Be a Co-Star in the Production of "The Daughters of Men," a New Play by the Author of "The Lion and the Mouse," and "The Music Master."

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E. S. WILLARD,
Who Is Coming Over to Play Beerbohm Tree's Big Success, "Colonel Newcome."

been acquainted with a full stage; it is to be a snowstorm such as the Dakota Indians call the "white death." Miss Prescott, who is to "star" in the production, has been spending the summer on her uncle's ranch in Lookout, N. D., where the scene of the piece is laid. She has herself made the working models for the scenes, which will therefore be strictly authentic.

Manager Lyons certainly won't let anything as good as that get by him. And if it could produce it right now—"in the heat of the heated term"—he'd earn the plaudits of a grateful people, and what is more to the point, he'd fill his house from orchestra to gallery and back. It makes one cool to think of it.

Klaw of Klaw & Erlanger—has been abroad discovering trusts. He says: "As a member of the so-called 'Theatrical Trust,' I was greatly interested in the workings of the French Authors' Society. That society is the finest cop-per-bottomed steel riveted trust I ever encountered. Every manager is obliged to pay a percentage of his gross receipts to this society whether the play produced was written by a member of the society or not. A manager controlling several theaters is not allowed to produce more than one play by the same author at a time. This payment



MRS. PATRICK CAMPBELL,
Who Is Also Coming Across to Star in a Presumably "Shockingly Unpleasant Play," But Which of the Three She Has Up Her Sleeve Is Not Announced.

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Fireworks! Fireworks! Fireworks! Fireworks! Fireworks!

and Gertrude Elliott tour in a repertoire which—Is to include G. B. S.'s strange Egypto-Roman play, "Caesar and Cleopatra," and "Hamlet," and "The Merchant of Venice," by that other G. B. whom G. B. pretends to consider quite superfluous.

G. B., by the way, is rejoicing, audibly, in the decision handed down by Judge Gimsted, of the court of special sessions, New York, that "Mrs. Warren's Profession" is not a "public nuisance," and that Arnold Daly did nothing to offend public taste in presenting it. It will be remembered that the run was cut short after the first performance. It is not

known whether Mr. Daly will receive "Mrs. Warren's Profession" next season or not, as he is abroad and has not been heard from on the subject.

Talk about being up to date! It is said that the Thaw-White tragedy is to go on the road. New York "hopes it will die before it gets there." Hear! Hear!

Last Tuesday Charlotte Walker signed contracts with Edward A. Braden to play the part of Constance Pluckney in Louis Evan Shipman's new comedy "On Parole." Mr. Braden states that "On Parole" is a play of the civil war (Continued on Thirteenth Page.)

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RETURNING, leave the Beach at 6:35 a. m., 2:40, 6:00, 8:00, and 10:00 p. m.

SUNDAYS AND HOLIDAYS—GOING at 9:25, 10:30, 11:30 a. m., 2:00, 3:00, 4:00, 7:45, 9:45 p. m.

RETURNING at 7 a. m., 12:30, 1:15, 2:15, 6, 8, 9, 10 p. m.

FREIGHT TRAIN—WEEK DAYS ONLY—Leaves Chesapeake Junction at 9:00 a. m. Leaves Chesapeake Beach at 11:30 a. m.

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